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FACULTY *of* MUSIC



2002-2003

WHERE GREAT MUSIC MEETS GREAT MINDS

Friday, October 11, 2002, 8 p.m.
MacMillan Theatre

University of Toronto
Faculty of Music
presents

Wind Ensemble

Denise Grant, conductor

Aaron Copland
(1900-1990)

Fanfare for the Common Man

Robert Kurka
(1921-1957)

The Good Soldier Schweik Suite, Op. 22

1. Overture
2. Lament
3. March
4. War Dance
5. Pastoral
6. Finale

Jacqueline Seo
(b. 1980)

Vision from 'A Midsummer Night's Dream'
**premiere performance*

Gunther Schuller
(b. 1925)

On Winged Flight: A Divertimento for Band

1. Prelude
2. Pastorale
3. Nocturne
4. Scherzo
5. Parody

- INTERMISSION -

Darius Milhaud
(1892-1974)

La Création du Monde

J. S. Bach
(1685-1750)
trans. Alfred Reed

Komm', Süßer Tod

Jeffrey Brooks
(b. 1956)

Dreadnought

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Programme Notes

Fanfare for the Common Man

AARON COPLAND

Copland spent his student years in Paris in the early 1920's, studying with the great French composition teacher Nadia Boulanger. It was she who encouraged him to find individuality in his compositions. His response was a *Symphony for Organ and Orchestra* which, after its premiere, conductor Walter Damrosch said, "If a man of 25 can write music like this, in five years he'll be ready to commit murder."

Fanfare for the Common Man was written in 1942 in response to a request from Eugene Gossens to some 18 American composers for patriotic fanfares for the Cincinnati Symphony Orchestra's 1942-43 season to honour all those involved in the action of World War II. He envisioned these works as stirring and significant contributions to the war effort. Gossens had suggested the instrumentation of brass and percussion and hoped to perform Copland's piece on the first concert program of the season, in October. However, Copland did not deliver the fanfare until November, with the title *Fanfare for the Common Man*. With this in mind, Gossens suggested another date: March 12, 1943, as it would then be income tax time and offered the ideal opportunity to honour the common man. Copland subsequently included the fanfare in his *Third Symphony*.

The Good Soldier Schweik Suite, Op. 22

ROBERT KURKA

Robert Kurka attended Columbia University and studied briefly with Otto Luening and Darius Milhaud, but he was largely self-taught as a composer. His untimely death from leukemia at the age of 35 cut short a promising career. Kurka's opera *The Good Soldier Schweik* was premiered in New York after his death and was an expansion of his instrumental suite inspired by the brilliant anti-war satire by Czech novelist Jaroslav Hašek. Hašek's novel was written shortly after the First World War and is the story of a civilian who has to become a soldier to fight for a cause he has no sympathy for. He is classified by the German authorities as being "feeble-minded," that is, someone who doesn't quite agree with their reasons for waging war. Schweik is actually crazy like a fox, exposing the arrogance, pity, and hypocrisy of these "authorities" with his idiotic behaviour. In spite of the indignities he is forced to endure, Schweik's optimism prevails. He is the symbol of the common people and their resistance to a war from which they can derive no benefit, only suffering.

Each of the six short pieces that comprise the *Suite* represents a general theme or idea that occurs throughout the book. The Overture is a character sketch of Schweik as the good-natured common man. The Lament represents the element of sadness and seriousness, which underlies many of the episodes Schweik finds himself in. The March, of course,

represents the soldier's chief means of moving from place to place, and Schweik does quite a lot of it! The War Dance represents the "authorities," both civilian and military, and the fanatical pounding of the war drum. The Pastoral gives us a brief reprieve from the war effort while the Finale is a culmination of collected themes, illustrating Schweik's optimism, triumphant and indestructible to the end.

Vision from 'A Midsummer Night's Dream'

JACQUELINE SEO

"During the summer of 2001 I was in a church service. While the pastor was delivering his sermon, I looked out the window beside him. It was a rainy and very cloudy day, and the scenery through the window was dark. The dark scenery with dimmed light and rain looked very mysterious and special and I started to daydream about it. The scenery brought Shakespeare's play, *A Midsummer Night's Dream* to mind. With this idea, I composed this piece last fall and called it *Vision from 'A Midsummer Night's Dream'*. The narrators quote text from both the play and the Bible, because I wanted to add some meaning to the piece. The meaning I want to convey is: life is like a dream because it is short and we die with nothing as when we are born."

—Jacqueline Seo

On Winged Flight: A Divertimento for Band

GUNTHER SCHULLER

On Winged Flight: A Divertimento for Band was composed on commission from the United States Air Force Band and is dedicated to their conductor, Lieutenant Colonel James Michael Bankhead. It was premiered on April 3, 1989 at the American Bandmasters Association annual

conference at the Florida State University in Tallahassee.

In contrast to some of Schuller's other works for band and wind ensemble, the *Divertimento* is more light-hearted. The five-movement composition begins with a sprightly *Vivace* introductory movement entitled Prelude. This movement sets the overall lively tone of the work with cascading woodwind figures, brassy syncopations, and unexpected contrasts. The second movement sets a lyric saxophone solo against a delicate, pointillistic background. This movement was inspired by Jackson Pollack's pointillistic "drip" method of painting where foreground objects are set off against multi-coloured fragmented backgrounds. The third movement, Nocturne, is a sombre, dark-coloured piece that features low woodwinds and brass with cellos, an unusual addition to the wind ensemble instrumentation. The Scherzo exploits the virtuosic capacities of the wind ensemble, with lively and rhythmic interplay between the different choirs of the ensemble. Schuller adds a new colour dimension with the addition of piano and harp. The light, mercurial discourse ends abruptly with a quiet, sustained chord, setting the listener up for the final movement, Parody. The final movement carries the following note, "with a respectful bow to Messrs. Charles Ives, Henry Fillmore, and James Europe." Here, Schuller exploits the humorous and the cliché in this movement that brings the whole work to an engaging, dazzling and "fun" climax.

La Création du Monde DARIUS MILHAUD

Darius Milhaud was one of a group of young composers working in the invigorating atmosphere of post-World War I Paris. They were known as "Les Six" and

were led by the intellectual musical clowning of Erik Satie and Jean Cocteau. Cocteau's creed became theirs for a time: that the spirit of "worldly sounds" should be incorporated in a classical musical framework.

The European discovery of American jazz, blues, and ragtime unleashed a new world of musical explorations for these 1920s Paris avant-gardists. Milhaud, however, had made his own discovery of jazz at its source, in Harlem. He sensed "that jazz expressed the deepest, truest emotion of the Black soul." The intense improvisational rhythms, percussive effects, and potent expressiveness had a profound effect on his human and musical sensibilities.

In the ambitious score to the ballet *La Création du Monde*, his interpretation was matched to the scenario created by the French writer Blaise Cendrars. Their vision found its inspiration in themes of creation drawn from African folklore: "primitive...imaginative, guileless, confiding, and gentle." Hence, the world's creation was conceived as a peaceful rather than a cataclysmic event. A feeling of gentle agitation, a sort of springtime ebullience, underlies the entire work. The plot is poetic in its presentation of the gods, harmonious nature, the appearance of Man and Woman, and the awakening of the world to all its wondrous possibilities.

Six vivid sections of the score illuminate each event as it unfolds. The piece begins with a "pre-creation" overture that establishes a static atmosphere that is soft, yet dark. This section draws to a peaceful close before a dramatic rhythm signifies the entrance of the gods, gathering to create something out of chaos. The melodic line weaves among the musicians, starting in the contrabass and moving to the trombone, saxophone, and trumpet until finally

frenzy emerges as the melodic line gets tossed back and forth. The frenzy stops as suddenly as it began, with a descending woodwind line that brings the listener back to the sombre mood of the opening. Out of this soft texture emerges a blues melody in the oboe, illustrating the appearance of a tree and several animals. These animals break into an energetic dance, led by the violins. The party is interrupted by the appearance of two humans, a man and a woman. The mood is sultry as the blues theme returns in the violins. Soon though, the humans join in the fray and the clarinet leads them through a syncopated and percussive dance. Slower themes are interspersed into this section as more humans appear, with the music again becoming more frenzied as the dance continues. As the dance winds down, the crowd dissipates and the last section paints a picture of the first spring. The saxophone returns us to the serenity of the opening and the winds and brass create a gently swaying mood. The blues melody returns and gets passed around before drawing the piece to a close.

Komm', Süsser Tod (Come, Sweet Death)

J.S. BACH

Come, Sweet Death is one of a group of 69 "Sacred Songs and Airs" that are attributed to Bach and which exist only on the form of a single melodic line with figured bass. These pieces were first published in 1736, some 14 years before Bach's death, as the musical settings for a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli and edited by Bach himself. For all of its apparent simplicity of musical construction (a small, two-part song form, played through twice), this music is deeply moving and very expres-

sive, culminating in an exalted singing line that perhaps signifies for the very religious Bach the willing embrace of death as the final deliverance from earthly strife, and entrance into eternal glory.

Dreadnought

JEFFREY BROOKS

Jeffrey Brooks was born in Minneapolis, Minnesota and began composing at an early age. He went on to study at Tanglewood and at Yale University, where he received his master's and doctoral degrees. In the early 1990s, Brooks served as artistic director of the American Composers Forum and created *The Composers Voice*, an award-winning national radio program that explores the musical influences that engage today's composers.

"Dreadnought: a total absence of fear, invincible, a name given to a class of heavily armed battleships in the early part of the century. These are feelings and images I had in mind as I composed this music for concert band. This piece is essentially informed by the lessons provided by my two young children who were one year old (Ronan) and three years old (Adelle) at the time of the composition. Ronan had no fears. It was something of which he had no concept. He would happily walk in front of a bus or get into a cage with a tiger. Adelle was inventing new fears daily, trying them on, discarding some while keeping others. How did she decide these things? Where do we get our fears? What if most of our fears are invented? What if fear is a lie? What would the music sound like?"

—Jeffrey Brooks



Artist Biographies

Denise Grant conducts the Wind Ensemble and teaches undergraduate and graduate courses in conducting and music education at the University of Toronto. Grant earned her Ph.D at the University of Minnesota where she studied wind band conducting with Craig Kirchhoff.

Dr. Grant was formerly director of bands at the University of Regina and was an instrumental music teacher with the Halifax (NS) Regional School Board for eight years. Ensembles under her direction regularly performed at national and international festivals and venues. She is a strong advocate for music education and is active as a guest conductor and adjudicator across Canada.

As a saxophonist, Dr. Grant has performed a wide body of music ranging from chamber music to jazz. She is a

former member of the Scotia Winds Saxophone Quartet, performing regularly in the Maritimes and garnering praise for their interpretation of diverse works. Currently she performs with the University of Toronto Saxophone Quartet with Rob Carli, Paul Read and Alex Dean.

Dr. Grant has published articles on gender diversity and the practice of mentoring in the wind band profession and is currently working on research in movement philosophies and their impact on gesture and expressive conducting.

Jacqueline Seo was born in South Korea and came to Toronto in 1998. She is a third year composition major at the University of Toronto and is a student of Gary Kulesha. She has also studied composition with Alexander Rapoport.

UNIVERSITY OF TORONTO WIND ENSEMBLE
Denise Grant, *Conductor*

Flute

Sally Caryl, *piccolo*
Rachel Churchill
Tristan Durie
Amy Lin
Hannah Rahimi
Annick Santschi

Oboe

Christina Chen
Lissa Mangano

Clarinet

Karen Dawson
Deena Gotfrit
Jasmine Hall
Sandra Kremer
Patrick McGraw, *alto & contra*
Kimberley Parsons
Julianne Scott
Mai Yoshioka
Carli Sussman, *bass*

Bassoon

Sean Gates
Rebecca Sajo

Saxophone

Mark Laver, *alto*
Patrick McGraw, *baritone*
Trent Rescheny, *tenor*
Peter Stoll, *alto*

Trumpet

Steve Abra
Stephanie Crabb
Lori Dyer
Shauna Garelick
Keily Griffen
Colin Medeiros

French Horn

Youlian Alexandrov
Stephanie Braet
Christina Hough
Janette Struthers
Julius Shum

Trombone

Sean DeGroote
David Moulton
Adam More, *bass*

Euphonium

Kyla Jemison
Courtney Lambert

Tuba

Jennifer Cresswell
Courtney Lambert
Robert Teehan

Percussion

Jamie Drake
Antti Ohenaja
Yente Kerr
Steve Sajkowsky

Piano

Chris Bagan

Harp

Lily Goldsmith

Violin

Nathan Simington
Debbie Clark

Cello

Nadia Klein
John Koo
Seung Young Song

Contrabass

Nick Akers
Jonathan Cegys
Brian Liberty

Narrators

Che Anne Loewen
Peter Stoll

Fred Perruzza, *Director of Operations,*
MacMillan Theatre
George Milenov, *Technical Assistant*

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2002-2003

WIND ENSEMBLE & CONCERT BAND

Wednesday, October 16, 8 pm, MacMillan Theatre. \$12 (\$6)

Concert Band, Jeffrey Reynolds conductor
"Passing the Torch in the British Wind Band Tradition"

Holst First Suite in E-flat for Military Band
Grainger Children's March—Over the Hills and Far Away

Saturday, November 23, 8 pm, MacMillan Theatre. \$12 (\$6)

Wind Ensemble, Jeffrey Reynolds conductor
"Canadian, British and American Classics"

Bedford Sea and Sky and Golden Hill
Benson The Leaves are Falling
Ridout Tafelmusik
Buhr Sinfonia
Healey One Midsummer's Morning

Saturday, November 30, 8 pm, MacMillan Theatre. \$12 (\$6)

Concert Band, Denise Grant conductor
"New and Old Classics"
Ives Country Band March
Bach Fervent Is My Longing and Fugue in G minor.
Works by Vaughan Williams, Warren Benson and others.

Saturday, February 8, 8 pm, MacMillan Theatre. \$12 (\$6)

Wind Ensemble and Concert Band, Denise Grant, Jeffrey Reynolds conductors
"The People's Music: Folk Song and Dance"
Milhaud Suite Française
Jacob Old Wine in New Bottles
Tichelli Postcard
Weinzweig Out of the Blues
Mercure Pantemome

Saturday, March 29, 8 pm, MacMillan Theatre. \$12 (\$6)

Wind Ensemble, Denise Grant conductor
Schuman New England Tryptych
Varèse Octandre, Ionisation, Density 21.5
Pre-concert lecture: "Demystifying Varèse" 7:15p

Saturday, April 5, 8 pm, MacMillan Theatre. \$12 (\$6)

Concert Band, Jeffrey Reynolds conductor
"Angels and Devils: The Wind Music of Brant and Chance"
Brant Angels and Devils
Chance Elegy, Variations on a Korean Folk Song
Coakley Cantos
Mennin Canzona

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